

Habel Tauter Lino No.
FAVORITE COMPOSITIONS.



SOLOS.

CALL ME THINE OWN (Transcription).....	75	MORNING IN THE HIGHLANDS (Tone Poem).....	75
CHIMES OF SILVER AND GOLD.....	75	MORNING CHIMES.....	50
CONTENT (Zufriedenheit).....	35	PAGANINI'S WITCHES' DANCE (Variations).....	1 00
DAISIES ON THE MEADOW (Valse Brillante).....	75	POLACCA (Moreau Brilliant).....	75
DAISIES ON THE MEADOW (Mazurka).....	50	SALTARELLA (Moreau Brilliant).....	75
ECHOES OF THE WOODS.....	50	SHEPHERD'S RETURN MARCH.....	00
EVENING CHIMES.....	50	SHEPHERD'S BELLS (Idyl).....	00
FIRST SMILE (Valse Brillante).....	75	SHEPHERD'S MORNING SONG (Tone Poem).....	60
FLIRT (Polka Brillante).....	50	SHEPHERD'S PRAYER (Tone Poem).....	00
HARPS IN THE FAIRY LAND (Tone Poem).....	50	SHOOTING METEOR (Grand Galop Brilliant).....	75
HER EYES (Mazurka Elegante).....	75	SILENT LOVE (Reverie).....	60
HOME, SWEET HOME (Concert Paraphrase).....	75	SONG OF THE BROOK (Tone Poem).....	1 00
LAST ROSE OF SUMMER (Concert Paraphrase).....	1 00	SPRITE OF THE WIND (Caprice Descriptif).....	1 25
LA COQUETTE (Valse Brillante).....	75	THE JOLLY BLACKSMITHS (Caprice).....	75
LES TAMBOURS DE LA GARDE (Marche).....	75	THE DOVE (Polka Caprice).....	50
LOVE IN SPRING, No. 1. (Morning Song).....	50	THE YOUTH BY THE BROOK (Tone Poem).....	75
LOVE IN SPRING, No. 2. (Evening Song).....	50	THOU, MY OWN (Tone Poem).....	60
MAIDEN'S PRAYER (Concert Variations).....	75	URSULINE CONVENT BELLS (Tone Poem).....	60
MARCH FROM TANNHAUSER (Wagner).....	50	VALSE DE CONCERT.....	75
MARCHE RUSTIQUE.....	75	WEDDING MARCH.....	60

SOLOS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Bolfe,	60	LUCREZIA BORGIA.....	Donizetti,	60
CARMEN.....	Bizet,	60	MARTHA.....	Flotow,	60
FATINITZA.....	Suppe,	60	NORMA.....	Belini,	60
FAUST.....	Gounod,	60	PINAFORE.....	Sullivan,	60
HUGUENOTS, LES.....	Meyerbeer,	60	RIGOLETTO.....	Verdi,	60
IL TROVATORE.....	Verdi,	60	TANNHAUSER.....	Wagner,	1 00
LA SONNAMBULA.....	Belini,	60	TRAVIATA, LA.....	Verdi,	60
LUCIA DI LAMMERMOOR.....	Donizetti,	60	WILLIAM TELL.....	Rossini,	60

DUETS.

DAISIES ON THE MEADOW (Valse Brillante).....	1 00	FLIRT (Polka Brillante).....	1 00
EVENING CHIMES.....	1 00	MAIDEN'S PRAYER (Concert Variations).....	1 00
FIRST SMILE (Valse Brillante).....	1 00	SHOOTING METEOR (Grand Galop Brilliant).....	1 00
THE JOLLY BLACKSMITHS (Caprice).....	1 00		

DUETS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Bolfe,	1 00	LA SONNAMBULA.....	Belini,	1 00
FATINITZA.....	Suppe	1 00	NORMA.....	Belini,	1 00
IL TROVATORE.....	Verdi,	1 00	PINAFORE.....	Sullivan,	1 00

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CALL ME THINE OWN.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Moderato. ♩ - 84.

by JEAN PAUL

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a melody marked *l. p.* and *H.*, featuring eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal markings (pedal down and up) are indicated below the bass staff. The system concludes with a double bar line.

Con espressione.

The second system of the musical score is in 2/4 time. The right hand (treble clef) continues the melody, marked *p* (piano). The left hand (bass clef) continues the accompaniment. Pedal markings are present below the bass staff. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with chords and melodic lines. Below the staff, there are small, stylized musical symbols and a dotted line.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of several measures with chords and melodic lines. Below the staff, there are small, stylized musical symbols.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with chords and melodic lines. Above the staff, the tempo markings "rit:" and "a tempo." are present. Below the staff, there are small, stylized musical symbols and a dynamic marking "p".

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with chords and melodic lines. Below the staff, there are small, stylized musical symbols and a dynamic marking "f".

Musical score for piano, measures 68-74. The score is in G major and 4/4 time. It features a variety of textures including arpeggiated chords, a glissando, and dense chordal passages. Performance markings include *p* (piano), *Soli*, *Glissando.*, *Con spirito.*, *a tempo.*, *poco a poco cresc:*, and *Grandioso.*

Con fuoco.

The first system of musical notation is for a piano piece. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The right hand features rapid sixteenth-note passages with triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

Leggiero.

The second system of musical notation is marked 'Leggiero.' It continues the piece with a lighter touch. The right hand has flowing sixteenth-note patterns. The left hand has a more active role with eighth-note accompaniment. The system ends with a double bar line.

marcato il canto.

The third system of musical notation is marked 'marcato il canto.' The tempo and character change to a more pronounced, singing quality. The right hand features wide intervals and slurs. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

The fourth system of musical notation continues the 'marcato il canto' section. It features similar melodic lines in the right hand and accompaniment in the left. The system ends with a double bar line.

The fifth system of musical notation is the final system on the page. It concludes the piece with a final cadence. The system ends with a double bar line.

The image shows a page of musical notation for 'The Merry Widow' by Franz Lehár. The page contains five systems of music, each with a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 68-7 at the bottom.

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This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

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CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

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Dear Sir:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scope of it so many miss—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you did a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

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My Dear Mr. Kunkel:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

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I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as will the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

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As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours, **J. H. HAHN.**

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupils' ear and feeling for correct harmony and clear phrasing to assist me. Scarcely were to follow the majority of pedal indications in standard editions, as a Sonata, for instance, is so great for the teacher that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. The pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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